

INTERSEMIOTIC EXPLICITATION OF NON-VERBALS IN AMATEUR SUBTITLING

George Damaskinidis

University of Western Macedonia & Hellenic Open University

Abstract

Generally, amateur subtitling is governed by norms that are considerably different to professional subtitling. For example, amateur subtitles can grant much more attention to aspects of the film that do not use verbal language to address the audience, such as image, space, colour, sound and movement. Therefore, comparing the consideration given to these aspects in professional and non-professional subtitles seems quite promising. This also involves a brief introduction of the distinction between funsubbing and fansubbing. Evidence from previous studies suggests that the current semiotic status of interlingual subtitling does not provide a solid basis for an integrated approach to the peculiarities of audiovisual translation. This research approaches explicitation from an intersemiotic point of view to analyse the effect of non-verbal semiotic elements on the interlingual subtitling of the film *Flawless* by Greek funsubbers. First, I identify selected dialogues which demonstrate significant differences between funsubbing and professional subtitling in terms of wording and grammar. Second, I refer specifically to the way non-verbal semiotic elements seem to have affected the interlingual translation of the identified Greek funsubbed dialogues. Third, I relate these intersemiotic relations to the general assumptions made about the way funsubbers translate the dialogue from a socio-semiotic perspective. Ultimately, a semiotic description of non-verbal signifying processes is offered that allows for a creative reconceptualization of amateur subtitling in intersemiotic terms.

Keywords: audiovisual translation, amateur subtitling, explicitation, funsubbing, intersemiotic translation, professional subtitling

1. Introduction

The article deals with audio-visual translation (AVT), from a semiotic point of view and particularly with non-professional subtitling and fansubbing. Specifically, it refers to the film *Flawless*¹ as data-text, to compare selected extracts between the fansubbed version and that available on the DVD, both in the Greek language. This research focuses on the way non-verbal aspects of film are reflected in verbal dialogue in an attempt to investigate the extent to which it constitutes a creative strategy in audiovisual translation. This approach builds on fansubbing as a type of non-professional form of subtitling (Pérez-González, 2007), to creatively breach, modify or expand the most-accepted techniques of mainstream subtitling. Delabastita (1990) was one of the first scholars who highlighted the semiotic nature of audiovisual translation by referring to the implications of multiple semiotic signs and channels for subtitling. Among other, he introduced a new perspective to audiovisual translation by stressing its susceptibility to manipulative and ideological forces.

Non-professional translation (also called crowdsourced translation) in audiovisual studies refers to a product that does not qualify as fully-fledged subtitling, since the amateur subtitler works with the recording of the original having no access to the

¹ *Flawless* is a 2007 British fictional crime film directed by Michael Radford, written by Edward Anderson, and starring Michael Caine and Demi Moore.

post-production script (Bogucki, 2009). Thus, in amateur subtitling, the quality of the product is dependent on a type of understanding that differs to that of typical translation. Moreover, the limitations at work for amateurs are different to professionals who enjoy a relative autonomy since they don't have to follow (all) the subtitling standards (*ibid*).

Although non-professional translation, as a research topic, it is not welcomed by all translation scholars (Orrego-Carmona, 2012), it is becoming more and more visible within Translation Studies (TS) gaining importance in the academic environment (Pérez-González, 2018). Others are still dubious about quality issues (Díaz Cintas and Muñoz Sánchez 2006) or the potential implications for the translation profession in general (Cronin 2012; Fernández Costales 2012). Nevertheless, more recently, the phenomenon has generally been well-received. While this research does not promote wholesale adoption, it is argued that acknowledging non-professional subtitling could benefit the audiovisual translation industry in various ways (O'Hagan 2007; Pérez-González 2007).²

A type of non-professional translation is fansubbing which refers to fans of TV programmes, films and web series, who translate them for other fans (see also section 2). When approached as a consolidated emerging subtitling culture, it could contribute to the evolution of subtitling practices (Bogucki, 2009). Another related type of amateur subtitling is funsubbing which is produced by “fans of translation [who] have fun engaging in the very activity of subtitling films (Sajna 2013: 3)”. Most of translation scholars question the very nature of funsubbing and do not see it as a proper concern of TS unless it adopts more professional standards (Bogucki 2009; Sajna 2013). However, Sajna (*ibid*) points to an important distinction, “for it is *funsubbers*, and not fansubbers, who attempt to achieve a more professional standard”. In this research, I have adopted the term funsubbing rather than fansubbing, and I will explain the relation of these two terms in section 2.

Amateur subtitling lends itself to the concept of explicitation which was first introduced by Vinay and Darbelnet (1958). It refers to the process of making explicit what is implicit in the original translation. It is a process whereby the translator elaborates on the source text (ST) to enhance the logical flow of the target text (TT) and to increase its readability. This could be done, among other techniques, by adding explanatory phrases, spelling out implicatures and inserting connectives (Shuttleworth & Cowie, 1997).

Although I analyzed as many relevant examples as possible throughout the data-text, the aim was not to draw generalized conclusions as regards visual-based explicitation as a translation phenomenon in this film. Similarly to Hirsch (2011), examples were extracted from different parts of the film so as to avoid the mitigating effects of a possible change in translational patterns. The selection of the examples was based on a number of criteria: first, the funsubbed translations should deviate considerably from the commercial DVD version, in terms of the words and phrases selected, thus allowing for a comparative study of the language used in the ST and the TT; second, they should be related to specific non-verbal semiotic elements, either in the film itself or as intertextual references; third, the analysis of the non-verbal elements should focus on their interpretation from the point of view of a viewer who

² Although this article analyzes non-professional subtitling, it does not promote, support, sanction, condone, foster or encourage any illegal activities involving copyrighted material. Activities related to the unauthorized distribution, translation and consumption of copyrighted products are referenced for research purposes only and should not be construed as an encouragement to engage in such activities.

has a keen interest in verbal-visual interaction; and fourth, the juxtaposition of the same visual element(s) and source language (English) alongside two different versions of the target language (Greek) would allow us to suggest that the results are also valid from an intralinguistic point of view.

The discussion of the film focuses neither on subtitling as a fully-fledged process of translating between two languages nor on error-hunting. On the contrary, echoing Bogucki (2009), the assessment of its quality is guided more by an effort to analyze funsubbers' choices regarding non-verbal elements than by a reliance on the subtitling standards agreed within the subtitling industry. Although it was not possible to determine if the subtitles were in fact made *by fans* or *for fun*, I aimed to identify wording that is characterized by elements of pleasure and enjoyment. This work is an attempt to follow up other similar translation studies comparing subtitles produced by professional translators and amateurs (e.g. Bogucki, 2009; Bruti & Zanotti, 2012).

In what follows, first, I examine the relationship between fansubbing and funsubbing, as types of non-professional subtitling. This is followed by a presentation of the way non-verbal information could be explicated in amateur subtitling. Subsequently, a new concept about creativity in funsubbing is proposed. The relationship between creative translation strategies and visual signs will also be considered by referring to the data-text to compare selected extracts between the funsubbed version and that available on the DVD, both in the Greek language.

2. Non-professional subtitling by fans and for fun

In the early 1990s, Japanese anime started to reach overseas fans, though these programmes were not normally distributed outside of Asia. In Japan, the word *anime* is used as a generic term to refer to all animation from all over the world. Outside Japan, *anime* is used to refer specifically to animation from Japan or as a Japanese-disseminated animation style often characterized by colourful graphics, vibrant characters and fantastical themes.

This dissemination outside Japan led fans to start translating their favourite programmes for other fans to watch in Europe and the USA (Sajna, 2013). The moment these fans started to translate various film genres, the very term “fan” became problematic because it is raised the question ‘*What are they fans of?*’ Although fansubbing is the current term in TS, this research paper uses the term funsubber to refer to persons that ignore translation norms and make unorthodox subtitling practices mainly for humorous or parodic purposes (Pérez-González, 2020). The development and availability of information and communication technologies have made it possible for non-professional translators to carry out the entire subtitling process relatively easily. This includes translating the dialogues, synchronizing the subtitles with the video and sound of the audiovisual text and making them available to the fan community by posting them on the Internet. According to Nornes (2007), this practice is “abusive” because it challenges some of the conventional constraints imposed on subtitling.

The comparison between professional and non-professional subtitles, as a translation research topic, has been particularly interesting because funsubs and

fansubs are not restricted by the rules of professional subtitles and grant more room to pragmatic aspects. Thus, fansubbing has made its way into general translation scholarship. Munday (2008: 190) recognizes fansubs and video games as a “site for creativity”. He mentions the rapid advance of fansubbing that was made possible by the “greater access to and affordability of subtitling software” (*ibid.*) He also points out that non-professional subtitling is penetrating other audiovisual translation genres.

Gambier (2009: 21) states that “the fansubs are closer to the original, wordier, more word for word, making the reading time shorter”, indicating that fansubbers do not take into consideration the viewer’s cognitive effort. This argument points to a future where translation will involve amateurs transferring words using nonstandard strategies and freeware tools. Gambier (*ibid.*) goes on to argue that non-professional translation with freeware is word-based oriented and thus focuses on the linguistic level of the translation activity. O’Hagan (2007: 158) argues that “participants in [non-professional] forms of translation community largely rely on self-motivation and their collaborative spirit which are allegedly facilitated by technological platforms”. This non-monetary reward incentive seems to be a general condition for funsubbing. Also, beside social networks, as sites that favour non-standard forms of translation practices, there are several translation sites outside the domain of social networking that host funsubbing.

Bruti and Zanotti (2012) have carried out a series of studies with the aim of investigating the phenomenon of fansubbing, concentrating in particular on the linguistic features and viewing habits of the Italian audience. For example, they have shown that “a higher proportion of cuts can be detected in professional subtitles, as opposed to fansubs, which tend to minimal text reduction, thus producing rather long lines” (Bruti and Zanotti, 2012: 20-21). In an empirical study he conducted, Taylor (2003: 204) found that “the disturbance caused by having to concentrate on the maximum titles [longer subtitles with more information] outweighed the benefits of the extra information”.

Ferrer (2005) argues that although fansubbing is a risky activity, it has already influenced the mainstream practice of professional subtitling. Moreover, she underlines the fact that, occasionally, the existence of a previous fan-produced version has overdefined the official translation of audiovisual material. In the case of a Spanish fansubbing of *Chobits*, the name of a Japanese character was kept in the original language. In the professional version in 2002, translators were instructed to keep the name of that character in Japanese. Ferrer (2005) does not consider it unlikely for DVD editions in the near future to include extra subtitles options so as to meet the needs of funsub audiences. This approach would have been welcomed by fans, because, according to Cubbison (2005), they are primarily against the reductionist translation strategies and Americanization of the material, and are certainly negatively disposed towards unnecessary modifications and cuts or reordering of films.

3. Explication of non-verbal information in subtitling

In subtitling filmic scenes, information coming from many different semiotic channels helps the subtitler to understand and interpret the story. In order to minimize redundancy, the verbal component is limited to what is absent on screen within the constraints set by the visual context (Bogucki, 2004). The intended interpretation of the subtitle should resemble the original to the extent that it is adequately relevant to

its audience. On the other hand, the intended expression of the subtitle should produce the intended interpretation without overloading the audience with needless information, although sometimes the subtitler tends to fill in information gaps for the readers that they are supposed to fill in for themselves. In other words, the reader may be deprived of the opportunity to enjoy the film in a more personalized way (Oittinen, 2008).

The complex semiotic composition of the film forces the subtitler to take into account four types of shifts (Perego, 2009: 59): from the paralinguistic to the verbal dimension; from the spoken to the written language (diamesic); from the image or film frame to verbal language; and from sound effects to verbal language. These semiotic shifts could be employed by the subtitler to make the translation more explicit in terms of non-verbal messages. Intersemiotic explication in funsubbing is triggered by the semiotic composition of the film or by those semiotic shifts. According to Perego (2009: 59),

[e]xplicitation is a linguistic phenomenon whereby a ST's covert, implicit, unsaid and implied information is expressed overtly and verbally in the translated text, without altering the source message, but making it clearer and more informative, more complete and unambiguous, enriching, developing and reconstructing it for the sake of the target viewer.

As regards funsubbing, the restoration of non-verbal elements constitutes a type of explication that would allow the funsubber to bring forward information that is not spelled out by someone, it is not clearly seen on the screen or could not be delivered in any obvious way.

There are three forms of explication that actively participate in the codification of non-verbal information, namely addition, specification and reformulation (Perego, 2009). Addition is the insertion of linguistic elements absent in the original. Specification operates at the lexical level of language and involves substituting a lexical unit in the ST with a different one in the TT that is more precise and specific in nature. Reformulation operates at the textual level and involves substituting a sentence or phrase (in the loose sense of any part of a sentence) with a more informative sentence or phrase. Some of the questions that could be considered in these forms of explication include: Which non-verbal signs affect the verbal translation? Does the interaction between verbal and non-verbal signs take into account other related scenes or sequences in the film as a whole? Have similar or different strategies been used in these two types of audiovisual translation, over and above the specific constraints under which they operate?

As a general principle, noise, music and meaningful sounds can influence and determine the choices made by the funsubber, especially if other semiotic shifts are involved. For example, the need for explicitness and autonomy could be dictated by the soundtrack. The intermingling of verbal and non-verbal semiotic elements constitutes an instance of standard intersemiotic translation. However, "the fusion between linguistic and non-linguistic codes in an audiovisual text does not constitute a necessary and sufficient condition for defining subtitling as intersemiotic translation." (Sakellariou, 2012: 680). The author goes on to make a direct reference to the

intersemiotic intertextual aspect of subtitling. Probably, for that reason, semiotic elements such as the dots used to inform the viewer to read on, both at the end of the first subtitle and at the beginning of the following one (i.e. the suspension dots), are merely considered as a punctuation mark (Cerón, 2001).

One way to produce acceptable subtitles is through translating the meaning of the original dialogue to the minds of the film audience. If subtitling is made for the audience to have fun, then any sign, punctuation marks included, could be employed in producing creative translations. In Whitman's words (2001: 147), "[t]ranslation means being aware of the intent of the original as well as the target audience's common pool of allusions." One way to go into the minds of the audience is to employ creative techniques for funsubbing.

4. Non-verbal creativity in funsubbing

Funsubbing tells a story using visuals only or sounds only, but in the end, this story will be recreated in interaction with the viewer (Oittinen, 2008). According to Gottlieb (2001: 6), "a screen adaptation of a 100,000-word novel may keep only 20,000 words for the dialogue, leaving the semantic load of the remaining 80,000 words to the non-verbal semiotic channels – or to deletion." Although these figures are mostly tentative and arbitrary, they point to the imbalance between information provided by verbal and visual semiotic elements.

These stories create a complex network of continuous intersemiosis; in this research, intersemiotic funsubbing involves every non-verbal element that is assigned a meaning and acquires a particular role in respect of its spoken dialogue in a given filmic time and space. This filmic intertextuality refers to "the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts" (De Beaugrande and Dressler, 1981: 10). The funsubber's ability to translate films or other similar types of text, such as picturebooks, is based on their capacity for media literacy (Oittinen, 2008: 77). Funsubbers should be able to approach each subtitle as a world of its own, an island isolated by huge gaps. So, when a sentence starts in a subtitle and goes over onto the next one, they would feel it necessary to lay a bridge in between (Cerón, 2001). A creative use of the notion of a bridge could be the suspension dots warning viewers that the sentence is not over.

In the context of translating texts consisting of a high number of visual elements, the notion of creativity has gained new impetus (Kusssmaul, 2005). Creative translation is defined by Kusssmaul (2005: 379-380) as "visualizations [that] lead to shifts, transpositions, modulations etc., in other words, the translation involves changes when compared with the ST, thereby bringing in something that is novel." It is this addition in the TT, absent in the ST, that makes the translation a creative one.

Since images are not constrained by the traditional rules of verbal language, "creative translation [may be] related to translations with [an] unpredictable, non-institutionalized use of language" (Cho, 2006: 3). The translation subtitles is in fact related to the translation of a multimodal text which is defined here as a text whose "meanings are realized through more than one semiotic mode" (Kress and Van Leeuwen, 2006: 183). The meaning of this multimodal text is created by the juxtaposition of a variety of semiotic elements (written/visual/aural) on the same interface (piece of paper or screen), as opposed to the monomodal one, such as a print verbal paragraph. If we accept that non-verbal elements could also assume the role of the verbal, then an extended view of subtitling may also involve the use of visual

material. Since translation cannot be totally *creative*, in the sense that it is not created out of nothing but governed by the ST, visualization and creativity could be approached as an instance of rewriting elements of the ST.

It has been pointed out that creativity (not only in translation) is not a talent but a skill to be acquired through training and education. Cho (2006) claims that if translation can be taught and further developed through knowledge of, and practice in, at least two languages, so can creativity. This is in agreement with Kussmaul's (1995) claim that no one is gifted with creativity but that it is a basic feature of mind, and as such, anyone can be creative in translation. Similarly, Niska (1998) highlights the uniqueness of each individual in novel production by relating novelty to creativity. This concept of novel production refers to the translator's attempt to present an old message in a novel way. Such novelty is usually observed in translation solutions that deviate significantly from any precise and empirical definition found in a lexicon.

While Niska (1998) does not dismiss the idea of having translators trained in creative methods of translation, he points to the individual's inherent capacity to be open to new experiences, to form his/her own basis of evaluation and to experiment with new elements and concepts. What follows is that novelty, at least in the translation of audiovisual texts, is a type of creativity.

A theoretical framework for the examination of the visualization process for rewriting creative translations is Kussmaul's (2005) "frame-and-scene theory". He applies this theory in TS and claims that by visualizing a *scene* (mental picture) fitting a word (*frame*), the translator accomplishes a creative translation. In a small experiment with his students involving the translation of the DVD cover of a film, Kussmaul (2005) found that although the students had not seen the film, the photograph of a scene on the cover helped them to visualize and produce a creative translation. This creativity had to do with a change of focus from the participants (ST) to their specific situation (TT). Such an application of the visualization and frame/scene theory in translating, according to Cho (2006), increases the chances of creative translations. Here, it is proposed that forms of translation creativity other than literary and poetic texts should be explored, namely more practical forms.

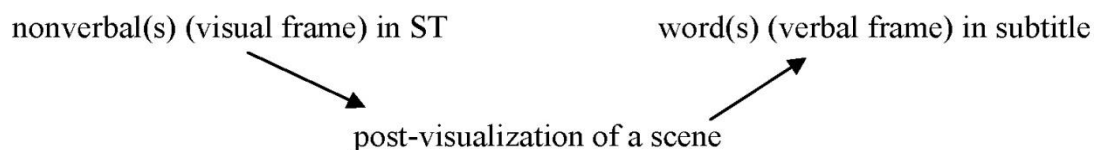


Figure 1. Frame and scene funsubbing process

In order to accommodate Kussmaul's (ibid.) theory in funsubbing, the frame-and-scene funsubbing process is proposed (see Fig. 1). The funsubber (post-) visualizes a scene that fits a non-verbal frame to accomplish a word (or phrase) that constitutes a new subtitle. The concept of post-visualization from the sphere of photography could prove useful in funsubbing because of its relevance to creativity. An application of this model is exemplified in Example (1) (Baumgarten, 2008).

- (1) ST: The first *one* won't kill you.
 TT: Die erste *Kugel* wird Sie nicht toten.
 Back-translation: The first *bullet* won't kill you.

Example 1. The concept of post-visualization in subtitling

Example 1 shows an English subtitle and its German-dubbed version of a James Bond film. This utterance is delivered by a man holding a gun aiming at James Bond. The English ST relies on the viewer's understanding of the implicit reference of the pronominal "one" to the "bullet" that will be fired by the gun. On the other hand, the German translation makes this reference explicit by using the noun "Kugel" (bullet). In other words, the translator has post-visualized a fusion of the verbal "one" and its visual counterpart "bullet". This verbo-visual unity is realized by linguistic means, which in fact is an instance of verbo-visual filmic cohesion where the "visual and verbal meanings ... are integrated in specific ways to form *one* text" (Baumgarten, 2008: 10).

According to Uelsmann (1967: 2), post-visualization is "the willingness on the part of the photographer to re-visualize the final image at any point in the entire photographic process". It is a concept that was pioneered as a response to rigid requirements promoted by mainstream photographers. It is primarily based on a creative photographic process without adherence to a particular notion of beauty, realism, or process to reach a final image. Post-visualization is the idea behind building an image from multiple images, frequently as the result of an emotional experience, which is triggered as the photographer is shifting through the images long after those have been shot. These images could be unrelated, but when combined, they produce something that allows photographers to express themselves in an entirely different and creative way.

Similarly to painters and sculptors' unrestrained mode of working (Pagani, 2007), funsubbers do not have a complete vision of what they mean to create when they start subtitling, but rather figure this out as they go along. This type of creative subtitling stems from the aforementioned hypothesis that the process of visualizing and describing images from different perspectives triggers creativity. That is, we first analyze images on the screen, to which no verbal dialogue is referenced, and then make a list of words that are evoked by these images. Before beginning the production of the TT dialogue, we choose an appropriate context for these new words so as to fit in the context set by the ST visuals.

5. Analysing explicitations in the film *Flawless*

Eight subtitles from the film *Flawless* were selected to illustrate how explicitation has been influenced by specific non-verbal semiotic elements. In short, the plot of the film (set in the 60s) is about the only woman (Demi Moore) to ever have been a manager at the London Diamond Corporation. When the janitor (Michael Cain) finds out that she is to be dismissed, he convinces her to help him carry out an ingenious plan. He ultimately manages to steal every single diamond, almost two tons worth, and holds them for a ransom of 100 million pounds. At the end, he returns the diamonds to the company and offers the ransom to the female manager.

Although a subtitle may correspond to a whole film sequence, only one or two still frames have been selected for each example to illustrate the effect of the non-verbal

elements. Each example consists of a short verbal description of still frames, the English spoken dialogue, the Greek subtitles – the DVD version and the funsubbed³ – and their back-translation into English. Due to copyright restrictions, the visual frames could not be incorporated here.

(2)

Greek subtitles

English spoken text	DVD	Funsubbing
A good deal took place in London Diamond [Company] that may not be in your notes.	Συνέβησαν πολλά εκεί που ίσως να μην έχετε πληροφορηθεί.	Κάτι συνέβη στην εταιρία που δεν είναι στις σημειώσεις σου.

Back-translation

There happened many [things] there that maybe [you] have not [been] informed of.	Something happened in the company that is not in your notes.
--	--

The young female reporter is holding a small notebook and has a smug smile on her face.	The old woman is sitting at the table.	The young female reporter is holding the diamond in her hand and looks astonished.
Frame (a)	Frame (b)	Frame (c)

Example 2 Anaphoric reformulation of the notebook

Example 2 refers to a dialogue in a restaurant between the reporter (Frame a) and the woman (Frame b) who stole the diamond (almost 40 years before from the London Diamond Company), shown here in the journalist's hands (Frame c). The ST dialogue and the funsub appear in the Frame (c). The word “εταιρεία” (company) is less informative than the ST's “London Diamond” (yet more than DVD's deictic “there”), but easily understood by viewers because it has already been used a few scenes earlier. The phrase “στις σημειώσεις σου” (in your notes) is a visual (anaphoric) reformulation of the notebook (Frame a) the journalist was holding a few frames earlier.

(3)

Greek subtitles

English spoken text	DVD	Funsubbing
No MORE BLOOD FOR DIAMONDS (written on the placard)	Όχι άλλο αίμα για τα διαμάντια!	OXI ΑΛΛΑ ΜΑΤΩΜΕΝΑ ΔΙΑΜΑΝΤΙΑ

³ For the obvious reason of research ethics, the anonymity of the producer of the non-professional subtitles has been maintained.

Back-translation

No more blood for the diamonds!	NO MORE BLOOD DIAMONDS
------------------------------------	---------------------------

The placard reads:
Lon Di <u>MURDERERS</u>
<u>No</u> MORE BLOOD FOR <u>DIAMONDS</u>
Frame 3

Example 3. Anaphoric addition to the placard

Example 3 shows a placard used to protest against the inhuman conditions in diamond mines (Frame 3). The funsub seems to be an intertextual addition in the sense that it refers to the political war thriller *Blood Diamond* (directed by Edward Zwick, 2006). This thriller is about diamonds mined in war zones and sold to finance conflicts and thereby profit warlords and diamond companies across the world. The fact that in the TT *BLOOD* is used as an adjective, as opposed to its use as a noun in the ST, makes this example also a case of specification. It is the placard that led the funsubber to visualize (the title of) a film and change the grammatical form of the word.

(4)

Greek subtitles

English spoken text	DVD	Funsubbing
I see our fan club is assembled already [man to the right in (a)]	Βλέπω ότι οι θαυμαστές μας είναι ήδη εδώ.	Βλέπω ήρθε και το φαν κλαμπ.

Back-translation

I see that our fans are already here.	I see the fan club came too.
--	---------------------------------

Two people are sitting at the back of the car: the president of the company (frowning), and an employee (smiling).	Viewed from the perspective of the people sitting at the back of the car, protestors holding placards are seen approaching the car.
Frame (a)	Frame (b)

Example 4. Cataphoric specification of a group of people

Example 4 is set a few scenes after Example 3. Frame (a) shows two men in the backseat of a car, the president of London Diamond (left) and one of his employees delivering the utterance (right), and Frame (b) shows the protestors who are trying to stop the car. Judging by their expressions (Frame a), the employee is trying to poke fun at the moment, but the president is certainly not in the mood. The funsubber seems to have visualized a crowd of people who are waiting for a celebrity (e.g. movie star, singer) to come, eager to get a photograph or autograph. For that reason, he used the transliteration “φαν κλαμπ” (fan club) to enhance the irony of the ST and probably to satisfy young audiences. This is not a creative (in the narrow sense of the term) subtitle; on the contrary, it is a rather literal translation. However, if we take into account that the president of London Diamond looks annoyed, and certainly not in the mood to appreciate the irony, this transliteration is a visual specification of the president’s grimace, rather than a verbal specification of the ST.

(5)

Greek subtitles

English spoken text	DVD	Funsubbing
A lot of ice down there [man in the foreground]	Πολύ διαμάντι εκεί κάτω.	Πολύς ‘πάγος’ εκεί κάτω.

Back-translation

Much diamond down there.	Much ‘ice’ down there.
-----------------------------	---------------------------

Viewed from behind the woman, four men are seen standing facing her. The man in front is talking to her.
Frame 5

Example 5. Anaphoric specification and reformulation

As regards Example 5, the nickname “ice” was given to diamond 5ds largely because of their characteristics. Even as a diamond heats up, it is cool to the touch, much like ice. Once this ability was discovered, diamonds were quickly identified as “ice”. In the film, most of the diamonds shown in the basement’s safe (a few shots earlier) had a white crystal colour. Since the mental picture “diamonds as small cubes of ice” is very vivid to the viewer, the word “πάγος” (ice) is a specification of a visual characteristic of diamonds. Also, this text appears only a few subtitles after a short exchange between this man and the woman about how he had asked her out three times while at university and was turned down every time. From a gender-biased and sexist point of view, the word “πάγος”, reinforced with the deictic “down there”, could be taken to connote her allegedly *frozen* genitals, suggesting a *cold* or *frigid* woman. In this respect, “πάγος” is a reformulation because it informs the viewer of the woman’s femininity (at least from the man’s perspective) throwing the blame of the unfulfilled date on her, rather than on his inability to bring her round.

Greek subtitles

(6)

English spoken text	DVD	Funsubbing
don't give up work harder you will win	μην το βάζεις κάτω δούλεψε σκληρότερα θα κερδίσεις	μην... τα... παρατάς (a) δούλεψε πιο σκληρά (b) θα... νικήσεις (c)

Back-translation

don't throw in the towel work harder [you] will win	don't...give...up work more hard [you] will... win
---	--

Seen from above, from the woman's point of view, we can see her writing on a small piece of paper with her right hand, while holding a cigarette in her left hand. Her nails are painted red.		
don't give up	don't give up work harder	don't give up work harder you will win
Frame (a)	Frame (b)	Frame (c)

Example 6. Specification of a linguistic phenomenon

Example 6 is related to a series of three still frames that show the female protagonist writing a small note to herself. We can see the addition of suspension dots in the funsub that are absent in the DVD subtitle. The funsubber inserted this punctuation marker in lines (Frames a and c) to help the reader read the funsub in time with the protagonist's speech rhythm and to indicate the pause in her reading aloud. In addition, while the translation “κερδίσεις” would mostly refer to gaining profits, the word “νικήσεις” is an instance of specification because it refers to her intention to “win” a competition (for promotion among other male employees). At the end of the film, although the woman is not promoted, this win is reformulated twofold: in the form of financial profit (the ransom given to her by her accomplice) and through the “dismissal” of the company's president, who dies of a heart attack over the stress of the situation.

(7)

Greek subtitles		
English spoken text	DVD	Funsubbing
I seem to be the envy of all men in the restaurant.	Είμαι ο φθόνος κάθε άντρα μέσα στο εστιατόριο	Σε κοιτάνε όλοι.
Back-translation		
	[I] Am the envy [of] every man in the restaurant.	They are all looking at you.

The woman has entered the restaurant. Two waiters are looking at her. A man and a woman – a couple – seated at a table are also looking at her.	The man who is dating the woman has stood up to welcome her with an embrace. Another man, sitting at a table in the background is looking at them.
Frame (a)	Frame (b)

Example 7. Anaphoric reformulation in the restaurant

Example 7 refers to an exchange between two persons (the same as in Example 5) in a restaurant. The woman who has just entered the room (Frame a) is welcomed by the man who has stood up to embrace her (Frame b). The funsubbed TT is a total reformulation where all ST elements have been substituted by a completely new sentence. The TT is more informative in that it shifts the focus of the scene from the man to the woman, also including among her admirers the women in the restaurant. It seems that the funsubber has been influenced by the people who looked at her. In particular, the seated couple facing the viewer (Frame a) turn their gaze on her as she enters the restaurant, and in the following scene they are also seen talking to each other. Moreover, the man at the table at in the background (Frame b) eagerly moves his head to the left and to the right for a better view of the woman, since his view has been blocked by the man embracing her.

(8)

Greek subtitles

English spoken text	DVD	Funsubbing
They increase the security on the main floor, but on the lower floor, it's only two guards here (a) and here (b).	Αυξάνουν την ασφάλεια στον κύριο όροφο, αλλά στον κάτω όροφο υπάρχουν μόνο 2 φρουροί εδώ (a) και εδώ (b).	Αυξάνουν την ασφάλεια στον κύριο όροφο, αλλά στον κάτω όροφο υπάρχουν μόνο 2 <u>εδώ</u> (a)... και εδώ (b).

Back-translation

They increase the security on the main floor, but on the lower floor there are only 2 guards here (a) and here (b).	They increase the security on the main floor, but on the lower floor there are only 2 <u>here</u> (a)... and here (b).
---	--

An index finger is pointing to a diagram on a table. A cup of coffee is also on the table, along with an ashtray with a cigarette in it.	The same index finger is pointing to another point on the same diagram. The cup of coffee is also on the table, along with the same ashtray and its content.
Frame (a)	Frame (b)

Example 8. Anaphoric addition of suspension dots

In Example 8, the words are spoken (by the man whose hands are visible in the still frames) in two consecutive shots and appear in two separate subtitles. The second subtitle, indicated here by underlining, is heard in the second shot, (partly) consisting of the two still frames (Frames a and b). Similarly to Example 6, here we have an instance of addition and specification. The insertion of the suspension dots is an attempt to recreate the man's speech rhythm, where the second "here" is heard with a delay of a second, accompanied by the pointing of his finger. The omission of "guards" is probably a typical instance of a translation error.

(9)

Greek subtitles

English spoken text	DVD	Funsubbing
Female: Would you care for a cigarette?	F: Θα θέλατε ένα τσιγάρο;	F: Θέλετε κανα φούμαρο;
Male: No thank you	M: Όχι, ευχαριστώ.	M: Όχι, ευχαριστώ.
Back-translation		
	F: Would [you] like a cigarette? M: No, thanks.	F: Do you want a <i>fumaro</i> [Italian <i>fumare</i>]? M: No, thanks.
The frame is taken in profile view. The woman is sitting in her office, on the left side of the screen, and the man is sitting facing her on the right side. A floor stand ashtray is right next to the woman. The woman is holding a wood cigarette case and is offering a cigarette to the man, who is seen making a gesture of refusal.		The woman has taken a cigarette out of the case and is about to light it.
Frame (a)		Frame (b)

Figure 9. Cataphoric specification of the offer of a cigarette

Example 9 is taken from the extract where a private investigator interrogates the woman in regard to the theft of the diamonds. The insertion of "φούμαρο" (Frame a) is at the same time a specification of "cigarette". The word "φούμαρο", derived from the Italian word "fumare" [to smoke], is used in Greek to describe a situation where someone is using doublespeak. The scene provides a visualization of the etymology of "φούμαρο" and its use in the Greek language. It shows the viewer that although the investigator will not believe in this *doublespeak* (indicated by his refusal of a cigarette), the woman is nevertheless about to light a cigarette (Frame b) and give, or *fumare*, her version of the incident.

6. The significance of non-verbal semiotic elements in explicating the film

The analysis of the distribution of triggers for explication could help us understand how significant the non-verbal semiotic aspect can be. There are four cases of reformulation, two cases of addition, and five cases of specification. It should be noted that in three examples there has been more than one type of explication. In addition, there are four intertextual associations related to Examples 3, 4, 5 and 9, which complicate the understanding of the film.

Explication refers to other scenes or sequences in an anaphoric or cataphoric way. An anaphoric explication refers to a scene or sequence that was introduced earlier on in the film. A cataphoric explication, on the other hand, refers to another scene or sequence that is introduced later on in the film. To understand the scene/sequence referred to by an anaphoric or cataphoric reference, someone would need to look back, or ahead, in the film, respectively. Examples 2, 3, 5, 7 and 8 are anaphoric instances, while 1, 6, and 9 are cataphoric.

Example 2 is an anaphoric reformulation of the notebook held by the journalist during the interview at the beginning of the film. Example 3 is an anaphoric addition to the placard held by the demonstrators. At the same time, this placard is an intertextual reference to another film (see Section 5), though it cannot be taken for granted that this intertextuality will be noticed by the viewers, let alone the assertion that this is in fact a reference to the film. Example 5 includes an anaphoric specification and an anaphoric reformulation. The first part, referring to a scene a couple of minutes earlier showing employees working with diamonds in the basement safe of London Diamond, depends on viewers' ability to make the association between the actor's reference to the word "ice" and the diamonds. The second part is a diegetic reference to an event (a turned-down invitation to dinner) that is presumed to have happened at a different time. The allusion to the woman's diminished femininity is a highly subjective argument, to the extent of being considered sexist. In Example 7, the appearance of the female protagonist and the diners' looks and whispers as she enters the restaurant seem to have had such an impact on the funsubber that they anaphorically reformulated a kind of response to this reaction. Example 8 is another case where a linguistic phenomenon, suspension dots, was added anaphorically to specify the pointing of a finger.

On the other hand, Example 4 is a cataphoric specification of the group of people holding and waving placards and shouting, while policemen are trying to restrain them. This scene is also an intertextual reference to the mob-like behaviour observed towards celebrities (e.g. movie stars or singers) during an event, such as a film preview, an award ceremony or a music festival. Example 6 is a specification that is based on filling the gaps created by a linguistic phenomenon (suspension dots) with the woman's speech rhythm. It is also a cataphoric reformulation of the end of the story where the woman's diary becomes a reality. Finally, Example 9 is a cataphoric specification. It utilizes etymologically the Italian origin of a word to specify a habit, namely smoking, and a hand gesture, as a rejection of the offer of a cigarette. The core idea of this final example, the cigarette, is a recurring visual element throughout the film, and here it also appears in Examples 6 and 8. Therefore, the cigarette has become a central theme which contributes to the intratextual cohesion of the film. Thus, the visual significance of the cigarette for the film does not lie in its symbolic power as a declaration of female emancipation, but in the specific meaning assigned to it by the funsubber.

As it has been shown, five out of eight examples are anaphoric in nature. This poses an additional cognitive effort for viewers, who have to be able to remember several non-verbal semiotic elements presented a few seconds before. Thus, in this film funsubbing is not restricted to the verbal dialogue, but is expanded to include any potential semiotic element that could contribute to a fuller or alternative

understanding of the film. In some cases, funsubbing was exclusively dependent on anything but the dialogue itself. Of course, these tendencies remain tentative pending corroboration by a complete analysis of the entire film and larger-scale analyses.

Nevertheless, no matter the quality of the funsubbing here, the explicitation of non-verbal information in subtitling is undeniably a reality, at least for this film. It represents a very important facilitating and target-oriented device which deserves to be taken into account when translating (either by professional or amateur translators). On the other hand, it has been shown that it takes some cognitive effort to identify an instance of explicitation of non-verbal information and analyse its role in subtitling. Additionally, this type of funsubbing could assist the audience, who are simultaneously watching, listening and reading, and often have to rely predominantly on the written or spoken channel.

7. Conclusion

In this research paper, it has been suggested that creative interlingual subtitling targeting a given culture should include the manipulation of the non-verbal in order to make it more appealing for funsubbing and the related viewers. The type of non-professional subtitling presented here could be seen as a driver of innovation in audiovisual translation, encouraging incorporation of the non-verbal in the dialogue and in extreme cases total dependence on anything but the verbal dialogue. It highlights the relevance of amateur translators being free of various restrictions (e.g. stylistic, content, genre) and taking a holistic approach to translation, against mainstream preferences, such as foreignization and domestication.

It has been shown that treating subtitles as mere linguistic rather than cultural “facts”, would lead the translator to translate (not always adequately) only the linguistic form, thus losing the cultural and contextual component of their non-verbal aspect. The findings (albeit of a limited corpus) of visual-laden translations seem to contradict Gambier’s (2009) concerns that non-professional translation has a word-based translation approach that restrictively focuses on the linguistic level of the translation activity. Also, contrary to other findings (e.g. Sakellariou, 2012), we have seen how a punctuation mark, such as the suspension dot, has been used as a sufficient condition for defining the subtitle as intersemiotic translation.

A future research path would include the use of eye-tracking technology to measure the attention shifts that are created by changing the focus from the subtitle to the image and vice versa. These shifts could be used as an indicator of the participants’ response to the processing of the visual content (De Linde & Kay 1999). Another promising follow up of this research would be the examination of whether participants reading the funsubs would be able to better complement their viewing experience with information from the semiotic channels that supposedly affected the translation. Also, it would be interesting to carry out similar research in a larger corpus of films, such as a TV series, or interlingually, between the subtitles of the same film in two different languages.

On the whole, in this study it has been found, contrary to previous cases, that the non-professional version is more context-oriented, incorporating more elements from various cultures, such as loan words and word plays. On the other hand, similarly to previous cases, the subtitles display a more complete rendering of the non-verbal-related aspect of the dialogues. Finally, the modified frame-and-scene (funsubbing) process and the related concept post-visualization are promising concepts in

subtitling, but further empirical investigation and refinement are required before they become a fully developed model.

References

- Baumgarten, N. (2008). *Yeah, that's it!*: Verbal reference to visual information in film texts and film translations. *Meta*, 53, (1), 6–25.
- Bogucki, L. (2004). The constraint of relevance in subtitling. *Journal of Specialised Translation*, 1, 69–85.
- Bogucki, L. (2009). Amateur subtitling on the internet. In: ed. by J. Díaz Cintas & G. Anderman (Eds.), *Audiovisual Translation: Language Transfer on Screen* (pp. 49–57). Great Britain: Palgrave MacMillan.
- Bruti, S. & Zanotti, S. (2012). Orality markers in professional and amateur subtitling: The case of vocatives and address pronouns. In: C. Buffagni & B. Garzelli (Eds.), *Film Translation from East to West. Dubbing, Subtitling and Didactic Practice* (pp. 167–192). Bern: Peter Lang.
- Cerón, C. (2001). Punctuating subtitles: Typographical conventions and their evolution. In: Y. Gambier & H. Gottlieb (Eds.), *(Multi) Media Translation: Concepts, Practices, and Research* (pp. 173–178). Amsterdam-Philadelphia: Benjamins.
- Cho, S.-E. (2006). Translator's creativity found in the process of Japanese-Korean translation. *Meta*, 51 (2), 378–388.
- Cronin, M. (2012). *Translation in the digital age*. London, New York: Routledge.
- Cubbison, L. (2005). Anime fans, DVDs, and the authentic text. *The Velvet Light Trap*, 56 (1), 45–57.
- De Beaugrande, R. & Dressler, W. (1981). *Introduction to text linguistics*. London/New York: Longman.
- Delabastita, D. (1990). Translation and the mass media. In: S. Bassnett & A. Lefevere (Eds.), *Translation, History and Culture* (pp. 97–109). London: Pinter.
- De Linde, Z. & Kay, N. (1999). *The semiotics of subtitling*. Manchester: St. Jerome Publications.
- Díaz Cintas, J. & Muñoz Sánchez, P. (2006). Fansubs: Audiovisual translation in an amateur environment. *JoSTrans, The Journal of Specialised Translation*, 6, 37–52.
- Fernández Costales, A. (2012). Collaborative translation revisited: Exploring the rationale and the motivation for volunteer translation. *Forum*, 10 (1), 115–142.
- Ferrer Simó, M. (2005). Fansubs y Scanlations: La Influencia del Aficionado en los Criterios Profesionales. *Puentes*, 5, 27–44.
- Gambier, Y. (2009). Challenges in research on audiovisual translation. In: A. Pym & A. Perekrestenko, *Translation Research Projects*, 2, 17–26.
- Gottlieb, H. (2001). *Screen translation. Six studies in subtitling, dubbing and voiceover*. Copenhagen: Kopi Service.
- Hirsch, G. (2011). Explications and other types of shifts in the translation of irony and humor. *Target*, 23 (2), 178–205.
- Kress, G. & Van Leeuwen, T. (2006). *Reading images – The grammar of visual design* (2nd edn). London: Routledge.
- Kussmaul, P. (2005). Translation through visualization. *Meta*, 50 (2), 378–391.
- O'Hagan, M. (2007). Impact of DVD on translation: Language options as an essential add-on feature. *Convergence*, 13 (2), 157–168.
- Orrego-Carmona, D. (2012). Internal structures and workflows in collaborative subtitling. Paper at the *First International Conference on Non-professional Interpreting and Translation*. Università di Bologna, May 19. Accessed March 4th, 2016.

- http://isg.urv.es/publicity/doctorate/research/documents/Orrego/Structures-Workflows_NPIT1.pdf Orrego-Carmona_
- Munday, J. (2008). *Introducing translation studies*. Second edition New York: Routledge.
- Niska, H. (1998). *Explorations in translational creativity: Strategies for interpreting neologisms*. Stockholm University.
- Nornes, M.-A. (2007). *Cinema babel: Translating global cinema*. Minneapolis, MN: University of Minnesota Press.
- Oittinen, R. (2008). From Thumbelina to Winnie-the-Pooh: Pictures, words, and sounds in Translation. *Meta*, 53 (1), 76–89.
- Pagani, C. (2007). Post-visualization and combination printing: The influence of photographic process on contemporary photography. *The University of Alabama McNair Journal*, 63–84.
- Perego, E. (2009). The codification of nonverbal information in subtitled texts. In: J. Díaz Cintas (Ed.), *New Trends in Audiovisual Translation* (pp. 58–69). Bristol: Multilingual Matters.
- Pérez-González, L. (2007). Intervention in new amateur subtitling cultures: A multimodal account. *Linguistica Antverpiensia*, 7, 67–80.
- Pérez-González, Luis (2019). Rewiring the circuitry of audiovisual translation: Introduction. In: L. Pérez-González (Ed.), *The Routledge Handbook of Audiovisual Translation* (pp. 1-12). New York: Routledge.
- Pérez-González, L. (2020). Fan audiovisual translation. In: M. Baker & G. Saldanha (Eds.), *Routledge Encyclopedia of Translation Studies*. Third edition. London: Routledge.
- Sajna, M. (2013). Amateur subtitling - selected problems and solutions. *Translation in Transition*, 3, 1–17.
- Sakellariou, P. (2012). The semiotic status of interlingual subtitling. *Meta*, 57 (3), 677–693.
- Shuttleworth, M. & Cowie, M. (1997). *Dictionary of translation studies*. Manchester: St. Jerome.
- Taylor, C.-J. (2003). Multimodal transcription in the analysis, Translation and subtitling of Italian films. *The Translator*, 9 (2), 191–205.
- Uelsmann, J.-N. (1967). Post-visualization. *Florida Quarterly*, 1 (1), 82–89.
- Vinay, J.-P. & Darbelnet, J. (1958). *Stylistique Comparée du Français et de l'Anglais: Méthode de Traduction*. London-Toronto-Paris: Didier.
- Whitman, C. (2001). Cloning cultures: The return of the movie Mutants. In: F. Chaume-Varela & R. Agost (Eds.), *La Traducció en los Medios Audiovisuales* (pp. 143–157). Castellón: Universitat Jaume I.